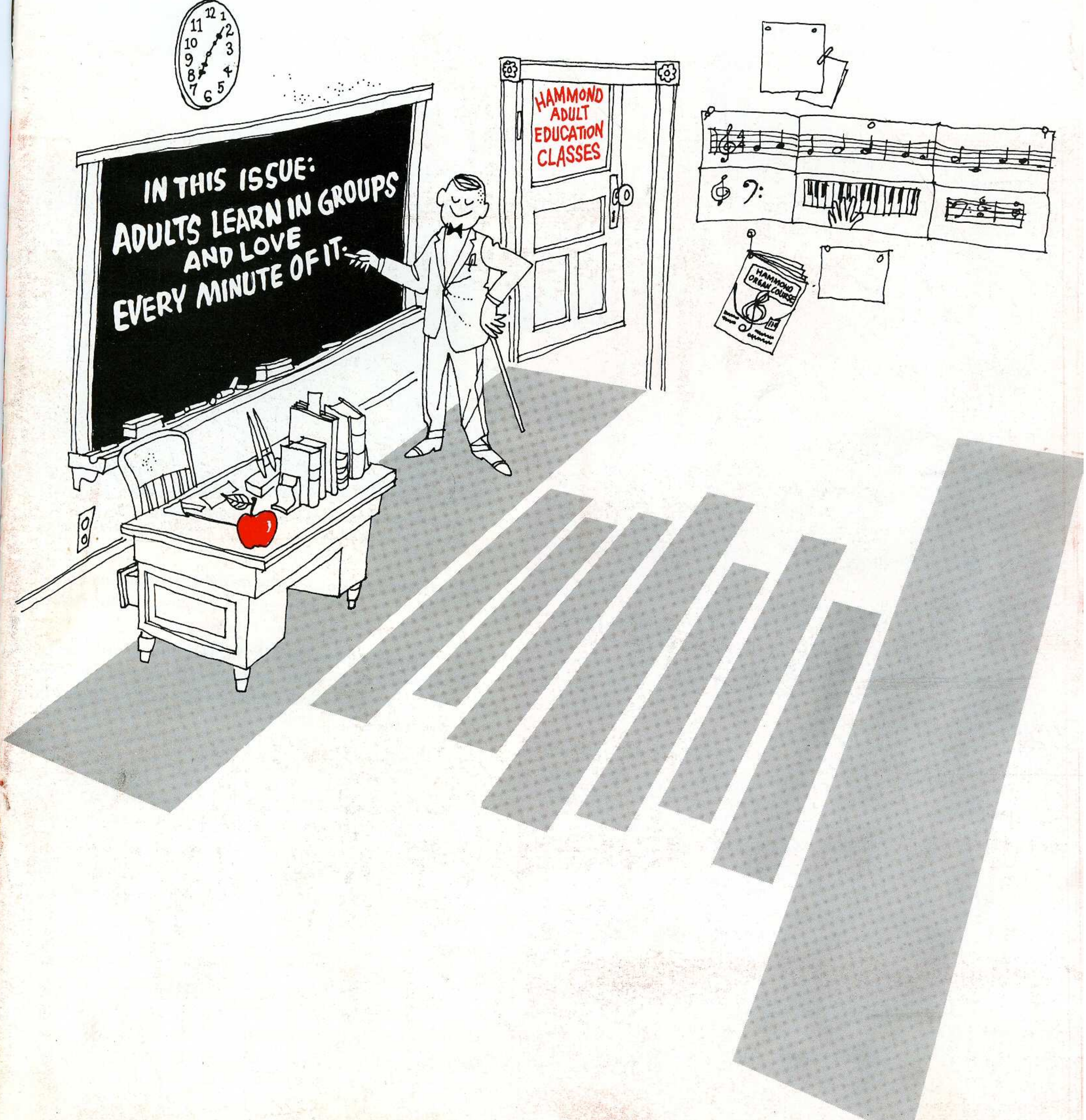
THE HAMMOND TIMES

Volume 31 Number 6 April/May 1969



Volume 31 Number 6
April/May 1969

THE HAMMOND TIMES

On the cover . . .

If children are motivated by group instruction, why not adults? Well . . . adults are motivated by group instruction. They thrive on it. Exciting and successful adult group organ classes are held at Hammond dealer stores throughout the U.S. Thousands are attending and loving every minute of it.

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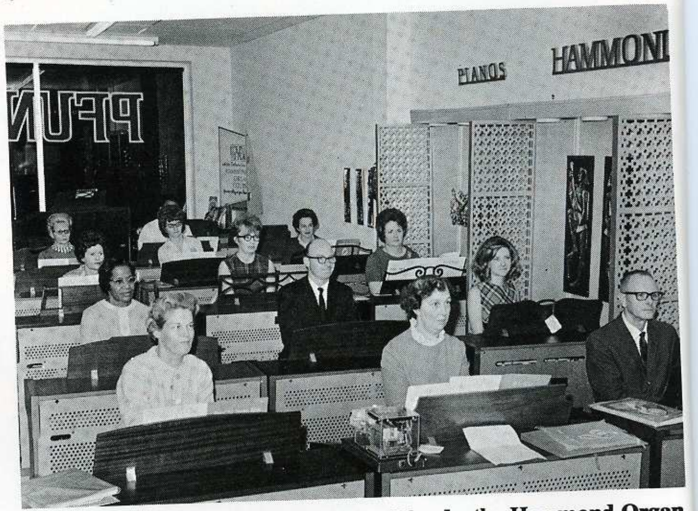
adults learn in groups and love every minute of it.



Adult 'musical therapy' is popular at Pfunds, the Hammond Organ dealer in Memphis, Tenn.

- **"I've only taken eight hours of group instruction on the organ. But I've learned faster than I would have with the same number of private lessons."**
- **"It's really great fun . . . learning and playing the organ in a group. It could be compared to studying by correspondence versus a live class with a stimulating instructor."**
- **"I joined a group organ class because I knew others would be learning and making the same mistakes as I."**
- **"I like class organ instruction because we learn together. I'm the only man in the class, but I never feel self-conscious."**
- **"The adult organ class provides incentive to learn. The encouragement from the other students is invaluable."**

These are some of the comments from adult organists in the exciting and successful adult group organ classes held at Hammond dealer stores throughout the country.

Formerly, a person would buy an organ, look for a private teacher, and take a weekly lesson . . . just student and teacher alone with scales, exercises, and music.

Then someone thought of group adult education classes. After all, it's well established in school rooms nationwide.

Class listens while a member plays assigned piece during a group session at Harmony House.

Adults of all ages learn to play, gain self-confidence, and meet new friends at Pfunds' classes.

And if children are motivated by group instruction, why not adults?

Group Motivation is Successful

Not only are adults motivated by group instruction, they thrive on it. Successful adult classes are underway in Phoenix, Ariz.; Riverside, Torrance, San Diego, Los Angeles, Santa Cruz, Salinas, Burlingame, Santa Ana, Calif.; Sioux City, Iowa; Salem, Oreg.; Englewood, Colorado Springs, Colo.; Houston, Texas; Kansas City, Mo.; Mankato, Minneapolis, Minn.; Memphis, Tenn.; Vincennes, Ind.; Chicago, Moline, Ill.; Parma Heights, Springfield, Ohio; Atlanta, Macon, Ga.; Orlando, Fort Lauderdale, Fla.

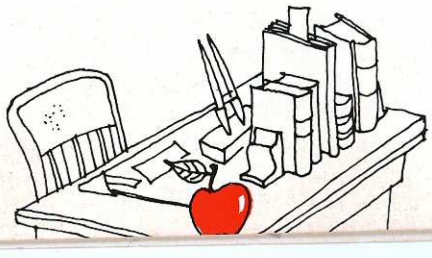
Over and over we heard from adults in these classes, "I've always wanted to play the organ, but I didn't have one. Joining this adult class was an easy way to find out if I could play. The cost is minimal." Or, "I was curious. I wanted to learn how organ was taught in a group because I thought of it as a private instruction instrument."

In Phoenix, Tim Hoff, the local Hammond dealer and owner of Harmony House holds adult classes in the store three nights a week. On Monday nights the beginning student learns the basics of music: reading, time, good hand and foot position, grand staff, theory, etc. He also learns to play the 20 songs in the beginning Hammond Organ Course. On Wednesday nights, the advanced beginners refine the knowledge gained as a beginning student. And they learn organ effects that change the songs they've learned. Friday night students are steeped in theory and they love it. Students without organs can practice in any one of the several available practice rooms. During the classes, each student plays an organ. Some 500 to 700 pupils have taken group courses at Harmony House.

"The organ lends itself to an adult program because progress is fast; individuals are playing by the first lesson," commented Hoff. "But," he added, "the key to success is a good teacher who has rapport, patience, and musical knowledge."

Teachers Are Enthusiastic

Mildred Skutley, teacher at Harmony House certainly has all of these attributes. When asked the secret to teaching adult classes she replied, "patience and the ability to put yourself on the same level as the beginning organist." Mrs. Skutley feels the greatest advantage of adult group lessons is "social association with other adults, and the knowledge that others have the same fears you do. This gives each of the class members the courage to go on, even if they make mistakes."



Blackboard and dummy keyboard are used as teaching aids by Mildred Skutley of Harmony House.

Non-organ owners Betty and Roy Pfeifer purchased a Hammond T after joining an adult class.

Mrs. Skutley also commented that persons without any musical background do just as well as those who have. Sometimes it just takes a little longer. Her philosophy is, "it's never too late to start playing the organ."

At Pfunds, the local Hammond Organ dealer in Memphis, Tenn., the adult group class is for beginners only. According to Gordon Pfund these series of 6 two-hour sessions are attended by non-organ owners. The number of students in the class vary anywhere from 7 to 15. Each is seated at an organ. And by the end of the first session, everyone in the class is happily playing the first song in the beginning Hammond Organ Course.

In Riverside, Calif. another very active adult instruction program has been underway for nearly a year. DeBellis Music Company of Riverside, owned by Michael J. DeBellis, is conducting both in-store and out-of-store classes for adults. Instructors Ray and Audrey Lawson, a husband and wife team, hold adult classes in the store on Tuesday evening and Friday morning. And they travel some 30 miles to hold a class at Sun City on Wednesday afternoons. The Lawsons' teaching technique is somewhat unique and has achieved some outstanding results. Every class, both in and out of the store, has beginning, intermediate and advanced students. Only one or two organs are used for demonstration purposes. Occasionally more are used if Ray Lawson wants class members to play.

Before class each student receives mimeographed material on the day's topic, including music. During the two hour class Ray and Audrey demonstrate; show musical examples on the blackboard; and stimulate conversation between themselves and the pupils. The instruction is graduated from beginning to advanced. He starts with the basics and may end up with counterpoint and Bach. There is no pattern to his lectures. A student may join his classes anytime.

Participants Enjoy The Challenge

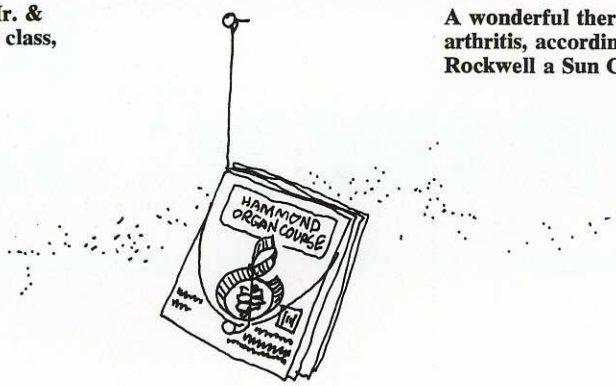
One of the class members, Mrs. Helene Capron, hadn't played the organ for 20 years only to start again two years ago. "Ray Lawson is wonderful. We're all in different stages of learning, and in each class he and Audrey are able to cover all levels of organ playing," she said.

The weekly class started in the home of Neva Stockton, who with Edna Buchser, decided that the community of Sun City, Calif., needed an Organ Club. From that first meeting of 13 interested persons, the Sun City Organ Club, sponsor of the weekly instructional meetings, blossomed into a full fledged organization with over 60 members. "This is one of the few organizations at Sun City organized

Sun City music lovers enjoy group sessions so much, the class now numbers 69.

They needed another interest so Mr. & Mrs. David Harris joined an adult class, then bought a Hammond.

A wonderful therapy for rheumatoid arthritis, according to Mrs. Irene Rockwell a Sun City pupil.



strictly for its instructional value," said Mrs. Stockton, There are no social activities connected with the organ club, just learning sessions."

And, this is apparent. During intermission, students gather in small groups to compare notes and discuss what has been covered. After class, they get together in small groups to play for each other and exchange playing tips.

New Social Life Is Created

In northern California, Lois Patrick, a well-known local organ teacher, is conducting weekly adult classes for three Hammond dealers with about 225 students.

Her weekly classes, beginner, advanced beginner, intermediate, and advanced, range in size from four to fifteen students of both organ owners and non-owners. Mrs. Patrick uses the Hammond Organ Course with three or four organs in her classes. Each student takes a turn playing the tune she assigns for the week. Her students feel relaxed and challenged; they try to do better. As one student put it: "Group lessons are very enjoyable. I'm learning and gaining confidence. We have a great group and the teacher . . . she is something else."

"Group teaching is fabulous," says Mrs. Patrick, "the private lesson student has no one to compare himself to except the teacher. But in a classroom, friendly competition keeps the students practicing."

"It also creates a new social life. For example in Santa Cruz, the class meets on Thursday, but every Saturday night the members get together for a party."

When asked if her students were self-conscious about performing in front of others, Mrs. Patrick commented, "students are usually shy the first week. After they hear their classmates play, the shyness is quickly overcome."

Adult organ classes are adding a new dimension to learning. Owners and non-owners alike are finding group lessons both therapeutic and fun. For many, friendly competition is the key to new learning. And the bond of a common interest often leads to a new social life.

You too can experience fun, friendship, and accomplishment from adult group classes. Contact your local Hammond Organ dealer. Or, write to the Editor, Hammond Times, Hammond Organ Company, P.O. Box 6698, Chicago, Ill. 60680 to find out the nearest adult education program to you. Join the many adults who are discovering the satisfaction, progress and fun that can be obtained, inexpensively, from this popular new approach to Hammond Organ playing.

FOR THE BEGINNING ORGANIST

DEVELOP YOUR BASIC SKILLS

By J. HILL

And — just what is a basic skill? It is the ability to do a given job automatically.

A housewife can make her beds in nothing flat. She has developed a skill which enables her to do this job easily, rapidly and without giving it a second thought. An older child can tie his shoes automatically. He couldn't when he first learned, but now with daily practice he can.

A beginning organist can also develop basic skills. And the sooner, the better.

Basic Skill No. 1/Chord Changes

You learned three chords at your first lesson: C, G and F. Your teacher made sure you knew them before your lesson was over. But, this is only the beginning. How well you play the chords at your next lesson depends on how well you practice. Forming chords is not enough. You must change from C to G and back to C without a second's hesitation. And you must change from C to F and back to C without a pause. The ability to change chords smoothly is a basic skill, and it is developed through consistent practice.

Try this simple exercise for five minutes, and your chord changing skill will improve rapidly. Give each chord four counts — 1, 2, 3, 4. Your exercise is: C G C C F C C F G C

When you can make the changes smoothly in four counts, try three counts. When this is smooth, give each chord two counts.

If your teacher showed you pedals at the first lesson, try combining the pedals with the chords. It will be difficult and slow at first. Let it be slow. Give each chord and pedal change four slow counts. As soon as you can do this smoothly, try three counts. Perhaps by the end of the week, you can change chords and pedals at two counts.

When you completely master these chord changes, your teacher will give you more. Your next chord will probably be G7. Learn it by following the same principle. Your exercise is: C G7 C C F C C F G7 C

Don't be surprised if the G7 chord gives you trouble. It requires an extra finger because it is a four tone chord. Practice daily for at least five minutes on chord changes alone. If five minutes are not enough, make it ten minutes. Remember: you're developing a basic skill, which in the long run will make you a better organist.

Basic Skill No. II/The Melody

Melodies of songs are played with the right hand. Develop the right hand; learn to control it. Here is a simple exercise for the right hand. Place the thumb (finger 1) on middle C of the upper manual. Play C D E F G with fingers 1, 2, 3, 4, 5 . . . one at a time. Give each key two slow counts — C (1-2), D (1-2), E (1-2), F (1-2), G (1-2). Repeat this exercise several times. Be sure that your fingers are curved and that your wrist is level. A good hand position is all important Check it regularly so that it is correct at all times. Push the keys down firmly, and above all, do not hurry your playing.

Practice each part separately — the melody first, then the chord changes as they appear in your music. Never combine melody and chords until you are absolutely sure each part is as nearly perfect as possible.

Be sure also that your sitting position at the organ is correct. Do not slouch, but sit up straight, and practice as outlined above.

Each new technique learned from your teacher represents a basic skill. It must be developed and added to your ever-increasing knowledge of organ playing to further your enjoyment.

"GROOVE" HOLMES
A MAN ON THE GO!

- **Record World Magazine voted him No. 1 organist.**
- **Chicagoans thrilled to his unique jazz sound.**
- **Hammond Organ employees delighted in his "impromptu" jazz concert.**
- **Inner-city children applauded his musical mastery.**

As one of the nation's top jazz organists, Richard 'Groove' Holmes leads a whirlwind life. And he loves it. He enjoys being on the go almost as much as he enjoys jazz. He recently appeared nightly for 10 days at the Plugged Nickel in Chicago's Old Town. 'Groove's' days in Chicago were as busy as his jazz-filled nights even though he played until the early morning hours. Each day brought a fresh round of interviews with local disc jockeys. And an opportunity for 'Groove' to promote his new album "Welcome Holmes" . . . jazz at its best on the World Pacific label.

Rhythm Is the Game

'Groove's' jazz is unique in many ways. His sound is innovative . . . it's experimental. And his audience reacts with vigorous foot-patting and head-shaking. He is possibly the only jazz organist who uses all stops, never using the same stops or registration for each song. And he's left handed . . . a plus factor that gives him one of the strongest and most flowing "walking" basses. He plays his own bass with left hand and left foot simultaneously.

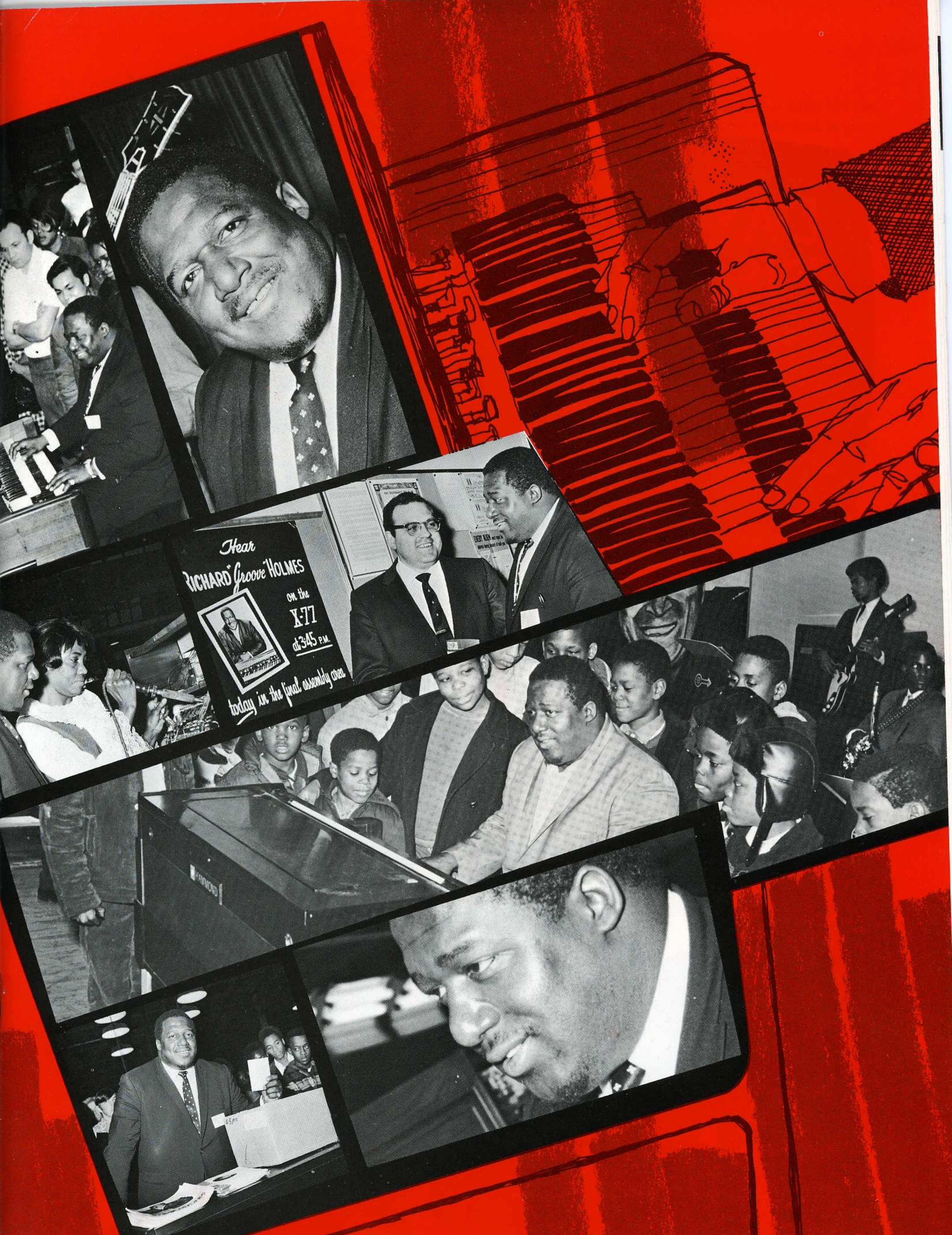
'Groove' Plays for Hammond

A "Richard 'Groove' Holmes Day" was proclaimed by Hammond Organ Company when 'Groove' visited Hammond's Melrose Park, Ill. assembly plant. 'Groove' toured the plant and distributed autographed photos and copies of his latest album. He felt at home watching the assembly line since he knows the inner workings of the organ quite well. Later he thrilled Hammond employees by giving an unprecedented jazz concert in the plant.

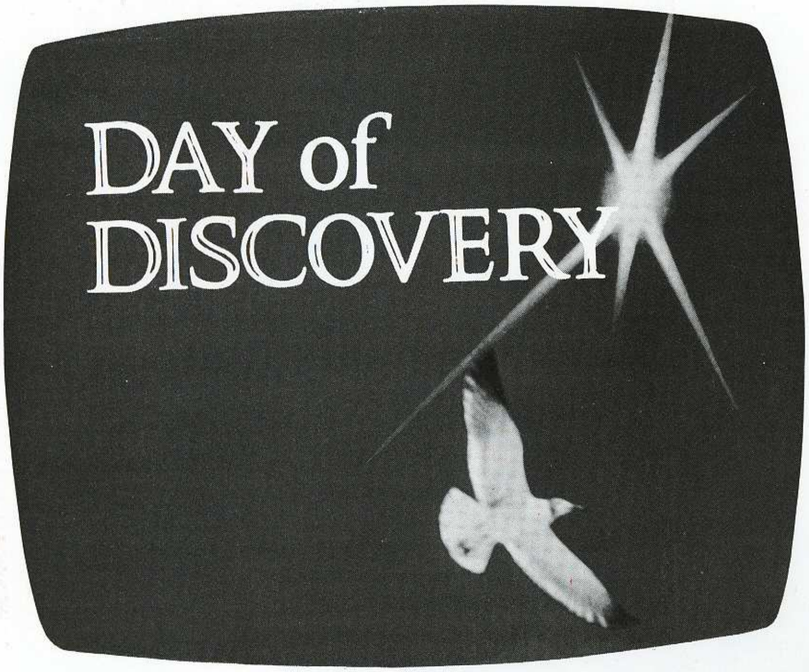
Holds A Musical 'Love-In'

The next night 'Groove' played at the Archie Moore Club on Chicago's west side. This concert was played after a full day on the disc jockey circuit, and before his Plugged Nickel performance. Hammond arranged 'Groove's' appearance as guest artist for the Chicago Community Music Foundation's concert in the inner-city club. The foundation is a non-profit organization offering musically talented inner-city children a chance to develop through low-cost music lessons. More than 300 delighted children enjoyed 'Groove' Holmes and his music. And 'Groove' enjoyed them. An instant comeraderie was communicated between the star and his audience which could be likened to love at first sight. And a great time was had by both.

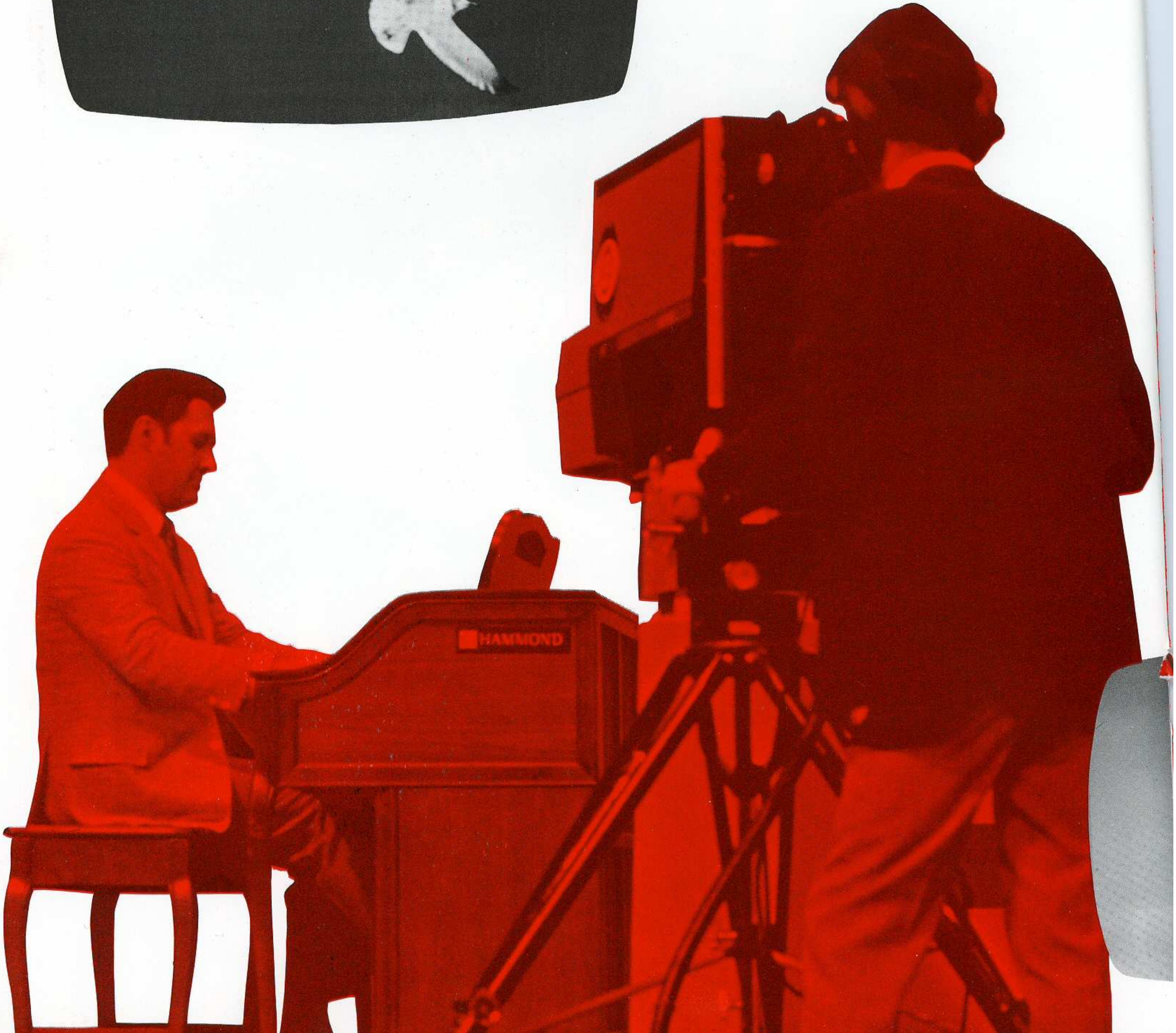
The 10 days came to a close all too soon. And 'Groove' left Chicago to continue his whirlwind pace to Los Angeles, New York City, Oklahoma City, Dayton, Rochester, Philadelphia, Atlanta, and other points. He is a man very much on the go.


Hear
"RICHARD" "Groove" HOLMES
on the
X-77
at 3:45 P.M.
today in the final assembly area
HAMMOND

NEW TELEVISION PROGRAM...



features a Hammond organ!



The Radio Bible Class of Grand Rapids, Mich. is one of the most popular religious programs on the air. And it is sponsoring a new television program, "Day of Discovery," which proudly features the music of a Hammond "H" console.

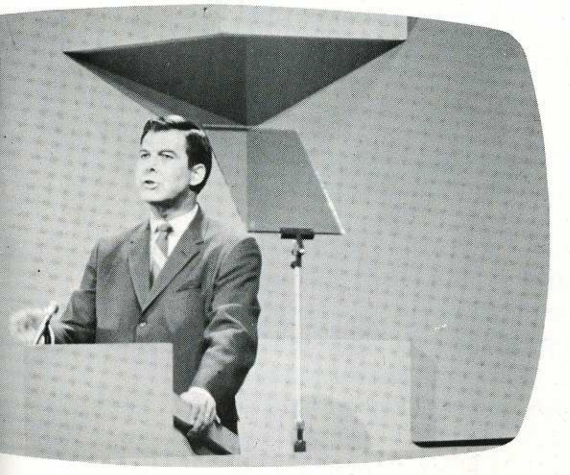
Radio Bible Class has been broadcasting for nearly 30 years on over 600 radio stations coast-to-coast and around the world. Its new 30-minute color television program, began last fall. It's now seen in nearly 45 cities throughout the country. It is estimated that the number of stations televising the show will eventually total 200.

"Day of Discovery" is telecast from the auditorium of the new Bayfront Center in St. Petersburg, Fla. It stars the Rev. Richard W. DeHaan who is also heard on the radio programs.

Rev. DeHaan is author of a number of books. Each month the Radio Bible Class publishes and distributes some 1,500,000 booklets containing his messages and daily devotional material.

Headlining the musical portion of "Day of Discovery" is organist and musical arranger, Dick Anthony. Anthony is also the show's conductor, baritone soloist and executive producer. He has given sacred music concerts throughout the U.S., Canada, Europe and the Orient.

Sacred music lovers will enjoy this exciting new television program, and the wonderful sounds the Hammond console brings to television audiences. And, if you are in St. Petersburg, arrange to attend a live telecast of the show at Bayfront Center.



"Day of Discovery" TV Stations

Consult your local newspaper or television guide for the time and day. And, if the program isn't televised in your area yet, watch for it soon.

ARIZONA
KPHO, Phoenix

CALIFORNIA
KHJ, Los Angeles
KTLA, Los Angeles

COLORADO
KRDO, Colorado Springs

CONNECTICUT
WHCT, Hartford

FLORIDA
WTVX, Fort Pierce
WPTV, Palm Beach
WESH, Orlando/Daytona Beach
WTVT, Tampa

GEORGIA
WQXI, Atlanta

ILLINOIS
WCIU, Chicago
WIRL, Peoria

INDIANA
WKJG, Ft. Wayne
WFBM, Indianapolis

IOWA
KCAU, Sioux City
KWWL, Waterloo-Cedar Rapids

KANSAS
KTVC, Ensign
KLOE, Goodland
KAYS, Hays
KOAM, Pittsburg
KTVH, Wichita

MAINE
WMTW, Portland

MICHIGAN
WWTV, Cadillac
WJIM, Lansing
WNEM, Bay City-Saginaw
WWUP, Sault St. Marie

MINNESOTA
KSTP, Minneapolis

NEW HAMPSHIRE
WMUR, Manchester

NEW YORK
WAST, Albany
WPIX, New York City
WHEN, Syracuse

NORTH CAROLINA
WSOC, Charlotte

NORTH DAKOTA
WDAZ, Devils Lake
WDAY, Fargo

OHIO
WKRC, Cincinnati
WSTV, Steubenville

OREGON
KPTV, Portland

PENNSYLVANIA
WPHL, Philadelphia
WBRE, Wilkes Barre

SOUTH CAROLINA
WCSC, Charleston
WSPA, Spartanburg

TENNESSEE
WTVC, Chattanooga
WBBJ, Jackson
WBIR, Knoxville
WREC, Memphis
WSM, Nashville

TEXAS
KROD, El Paso
KTVT, Fort Worth
KKBC, Lubbock

VIRGINIA
WSVA, Harrisonburg
WTAR, Norfolk

WASHINGTON
KTVW, Tacoma
KTNT, Tacoma

WEST VIRGINIA
WCHS, Charleston

WISCONSIN
WLUK, Green Bay
WITI, Milwaukee
WSAU, Wausau

The "Seventh C

Musicians and non-musicians often say jazz . . . especially progressive jazz . . . is "way out." Or it just plain doesn't make any sense. Yet few can resist its spell when someone with a genuine feeling for this soul-stirring sound plays it on the Hammond organ. The jazz organist's original chord changes, inspired improvisations, and unlimited rhythm patterns make exciting "turned-on" sound.

The jazz style requires a good knowledge of seventh chords. Anything less does not work. Chances are you know your dominant sevenths in every key. But do you know your major sevenths? Diminished sevenths? And how about your minor sevenths?

Study the seventh chords. And use these beautiful harmonies in every arrangement you perform, whether planned or on the spur of the moment.

Building Seventh Chords

The dominant seventh chord is the first, third, fifth, and flatted seventh of a scale. Notes of a dominant C^7 chord are: C, E, G, and B♭. The C major seventh chord contains no altered scale tones: C, E, G, and B. Since a C minor triad has a lowered third, or E♭, the notes of the C minor seventh are: C, E♭, G, and B♭. If you flat the G and double-flat the B, you'll have a diminished seventh. These chords appear as follows in formula form:

M7 (Major Seventh) — 1, 3, 5, and 7 (Scale degrees)
7 (Dominant Seventh) — 1, 3, 5, ♭7
m7 (Minor Seventh) — 1, ♭3, 5, ♭7
d7 (Diminished Seventh) — 1, ♭3, ♭5, ♭♭7

Build the C chords as follows:

Now let's build the same chords on G. The seventh tone in the G scale is a sharp. When the seventh note is flatted (or lowered), it becomes a natural.

It is very important to practice these chords in every key. Play the chords with your left hand, and the root (or name of the chord) in the pedal. Any chord tones can be played in the pedal. Some tones sound better than others, so start with the ones you're sure of.

hords" of Jazz.

By Charlene Burgoyne

Playing Chord Changes

Now let's try a sustained left hand chord and four-beat pedal. Combine it with a rhythm pattern in the right hand. Use mostly chord tones and some passing tones:

The chords progress, by whole-tone or half-tone steps instead of by fifths, sixths, fourths, etc. The pedal note gives your music a solid four-beat rhythm, while the right hand is playing an off-beat characteristic of jazz music (The pedal can also be held for two beats instead of one). Do not accent the first and third beats of the measure. Give a subtle accent to the off-beats.

Let these chords weave themselves into the unlimited possibilities of the beautiful tantalizing rhythms of jazz.

MUSIC REVIEW

Rating guide. ★★★Excellent ★★Good ★Fair

By Porter Heaps

EDITOR'S NOTE:
Space limitations make it impossible for us to print all the material reviewed by Porter Heaps. **All music reviewed can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.**

BEGINNER

The Craft of Musicianship Using the Inner Ear
by Randy Sauls
Book One $2.95
Instructors' Publications
17410 Gilmore Street
Van Nuys, Calif. 91406

★★★
This is the latest addition to *The Thinking Musician Series,* subtitled "Keyboard Fingering." For years I've been recommending this series to the thoughtful teacher. Sometimes we're too anxious about the technique of playing, and forget music is meant to be listened to. And the most important listener is the player himself. That's what this inner ear business is all about.

Easy Hits for All Organs
arr. by Mark Laub
Cimino Publications Inc.
479 Maple Avenue
Westbury, L.I., N.Y. 11591

★★
Easy arrangements of ten standard pops scored with large notes. Songs include *Canadian Sunset, The Wayward Wind, Goin' Out Of My Head.* Single note right hand melody, and mostly single notes for the left hand *(trio-style writing).* Part of the time the left hand plays one other note to form a two-finger chord. So you can see that this is ideal for the beginning child or adult.

INTERMEDIATE

Beyond the Reef
by Jack Pitman
Far Away Places
by Whitney and Kramer
arr. by Raymond Shelley
75 cents each
Laurel Music Corp.
1780 Broadway
New York, N.Y.

★
Two single reprints of songs in the collection called *All Star Song Hits* arranged by Raymond Shelley and published by Valando Music Corp.

Liturgy
by Joseph Wagner
80 cents
Southern Music Publishing Co., Inc.
1619 Broadway
New York, N.Y. 10010

★
Contemporary writing in the modern ecclesiastical style. If you're a contemporary buff you'll like this number; if you aren't, you won't.

Talk to the Animals
When I Look in Your Eyes
(Doctor Doolittle)
75 cents each
Chitty Chitty Bang Bang
Hushabye Mountain
(Chitty Chitty Bang Bang)
$1 each
Valley of the Dolls
(Theme from)
75 cents
Release Me
$1
Special arrangements by Al Hermanns
The Big Three
1350 Avenue of the Americas
New York, N.Y. 10010

★★★
Alfred (Al) Hermanns' arrangements are specifically for organ; he "thinks" organ. In these numbers you'll find all of the chief styles of organ playing. They're not short arrangements: *Talk To The Animals* runs seven pages. Two of the numbers are fingered. *Talk To The Animals* and *Chitty Chitty Bang Bang* feature "big sound" introductions and endings. *Talk* is largely single-note melody, and *Chitty* is largely staccato chords. *When I Look Into Your Eyes* starts with melody in the left hand, then segues into chord melody in the right hand. *Valley Of The Dolls* features counter-melodies, open harmony, and chromatic 9th chords. The melody of *Hushabye Mountain* is taken by right hand chords, with an independent rhythmic accompaniment. *Release Me* is a short song and scored in theater organ style.

ADVANCED

Light Cavalry Overture
by Franz von Suppe
$1.50
Flight of the Bumblebee
by Rimsky-Korsakov
$1
Tritsch-Tratsch Polka
by Johann Strauss
$1
Capelli Publications
P.O. Box 186
River Forest, Ill. 60305

★★★
The first two are arranged by Reginald Foort, the last one by Amo Cappelli. This is excellent teaching music for advanced students. It is carefully fingered, a distinct advantage for both student and teacher. And the bars are numbered, which facilitates teacher-student communication. It is not "Theme from" type of music, it's the whole number from beginning to end. I reviewed the following numbers arranged by Mr. Foort and published by Cappelli in the June-July 1968 issue of the Hammond TIMES: *Poet and Peasant Overture, Second Hungarian Rhapsody* (Liszt), and the *William Tell Overture.*

Original Compositions for Organ
by Samuel Walter
$2.25
Harold Flammer
251 West 19th St.
New York, N.Y. 10011

★★
This is very contemporary writing, both tonally and rhythmically. It's far beyond the comprehension or abilities of most organists. I'd guess, roughly, there might be ten thousand organists in the country who could play this music. The arrangements are expertly done, and the rhythms are intriguing, as well as difficult.

RECORD REVIEW

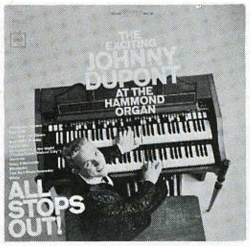
Rating guide: ★★★Excellent
★★Good
★Fair

Welcome Home Richard 'Groove' Holmes
Richard 'Groove' Holmes at the Hammond
World Pacific Jazz
A Division of
Liberty Records

★★★
This is jazz at it's very best. Against an up-tight superbly arranged background, Holmes "grooves." From the swinging organ-guitar interplay of *Groovin' Time* to the mournful comic appeal of *Oklahoma Toad,* this biscuit is bound to please the most fastidious jazz fan. Some of the other selections are: *Lazy Day, Sunday Mornin* and *I'm In The Mood For Love.*

Red Sox Organ Music
Presented by
John Kiley at the
Hammond X-66
H.O.S. Boston
389 Worcester Rd.
Framingham,
Boston 01701

★
Music has been associated with the famous name "John Kiley" for so many years in Boston that the two seem synonymous. Mr. Kiley, staff organist for the Boston Red Sox, gives us a sample of the music he provides for the home team in rollicking theater style. Selections include *Take Me Out To The Ballgame, Never On Sunday, Embraceable You* and many more.



All Stops Out
Johnny Dupont
at the Hammond
Columbia

★★
Take a young performer, a well-balanced program, add a dash of the modern, sprinkle in some clever guitar and rhythmic backdrops and you have an album that appeals to many musical tastes. In his first recording, Johnny includes *Caravan, One Note Samba, Ebb Tide* and *Bluesette*. We particularly enjoyed his treatment of *The Girl From Ipanema.*

All records reviewed can be purchased from your local record dealer or directly from the record publisher. Please do not send orders to Hammond Organ Company.

QUESTION BOX

1. Is it possible to simulate piano on my Hammond model H?

Dr. A. J. Marsh, Gilroy, Calif.

Use the guitar preset on the upper keyboard and play in a "piano-like" fashion. For a brighter piano effect, try 006877320 and back off the expression pedal slightly after each chord is struck.

2. What is an easy way to remember the alternate pedal of all chords?

J. Greco, Bethpage, N.Y.

Alternate pedal is always the 5th tone of the scale on which the chord is built.
Example: C Chord alternate pedal G
F Chord alternate pedal C
G Chord alternate pedal D
E♭ Chord alternate pedal B♭

3. How can I achieve the Leslie effect with my PR-40 tone cabinet.

R. L. Gagmon, Las Cruces, N.M.

Turn down reverb on PR-40; turn up tone control in console; turn room size switch to large on tone cabinet.

4. Can our "church" model organ sound like a pipe organ?

J. Bridgewater, Beaver City, Neb.

The Hammond organ has unlimited potential in imitating the sound of the pipe organ. Legato playing and very little vibrato are important. Hammond presets helpful in attaining this sound are: Clarinet, Trumpet, French Horn, and Oboe Horn on the upper keyboard; Cello, Open Diapason, String & Flute, and Full Ensemble on the lower keyboard.

5. At what age should a child begin playing pedals?

C. R. Baer, Grapevine, Texas

There is no specific age at which a child should begin playing pedals. The requirements are purely physical. A child is ready to begin pedal studies when he is able to sit comfortably on at least the edge of the bench and reach the pedals with his feet.

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

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New $555. Hammond Cadette With 10-Day instantPlay™

A new, exciting, beginning spinet model called the Cadette was recently introduced. It'll be available at your local dealer shortly after May 1.

Included with each Cadette is a new booklet called Instant-Play. Instant-Play lets you play songs on your own from the start! It contains 10 songs, keyboard and pedal guides, a 33⅓ rpm play-along record, a product warranty and a free, $30 value lesson certificate entitling you to beginning Hammond Organ Course materials and six weeks of lessons at no charge. This new, clear, easy way lets you get instant satisfaction from your Cadette on your own. You'll play 10 songs in 10 days, or less, before starting on six weeks of free lessons from Hammond experts.

The V-222 Cadette has vibrato and reverb plus six preset voices — flute, string, reed, and oboe on the upper keyboard; tibia and cello on the lower. It has a rich walnut finish. The V-170 is similar, but without the reverb and in an attractive, two color, vinyl exterior.

The exciting new Cadette, with Instant-Play, opens new opportunities for many persons to find satisfaction and fun from organ playing easily and quickly. And the Cadette is available at a new low Hammond price of $555 with bench and all materials.